

# YOUNG SCHOLARZ

EDUCATING AND SUPPORTING STUDENTS FROM SCHOOL TO UNIVERSITY

**IB**

**LANGUAGE & LITERATURE**

**STANDARD LEVEL**  
**PAPER 1**

**2013-2015**



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YOUNG  
SCHOLARZ

**ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 1**

Thursday 2 May 2013 (morning)

1 hour 30 minutes

*Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.*

**Text 1**

**We're planning to take on homelessness  
this Christmas. Will you?**

**COLD WEATHER ALERT**

Night-time temperatures are falling. When you're homeless, Christmas can be the hardest time of all. Cold, hungry and alone, there's often nothing to enjoy, no one to be with, and little hope of anything better. Where Christmas should be, there's just an empty space.

**You can help fill that space for someone, for just a few pounds – for £23.39, in fact.**

Crisis is the national charity for single homeless people. We're dedicated to ending homelessness and changing lives, and for us Christmas is crucial. If we can welcome homeless people at this toughest of times, with the offer of a good meal and good company, it can be the start of getting them off the streets and out of homelessness for good.

**We know that it works.**

Since 1972, when we opened our doors for the very first Crisis at Christmas, we've seen how a little comfort and support, given at the right time, can trigger a real, lasting change. John's story (right) shows how much your help could mean this Christmas.

**To make this Crisis at Christmas all it could be, and to welcome as many guests as possible, we need your help – and we need it urgently.**

As the economic downturn hits home, people on the edge of homelessness are incredibly vulnerable – and life for those already on the streets, in hostels, sleeping on people's floors or crammed into bedsits feels worse than ever. This Christmas, we want to double our efforts, and be ready to welcome more guests than ever – and that is where your gift could be so crucial.

You can help us turn our plan into reality, by reserving a place at Crisis at Christmas for someone who's homeless today. One place costs just £23.39; two places costs £46.78; and if you were able, £233.90 would pay for a whole table, giving ten people a day to remember and a whole fresh start.

**1 place** = 3 hot meals, a new set of clothes, a health check, housing and job advice, and simple companionship to feel human again.

**You can help provide all this for one more guest, for just £23.39.**

Thursday 2 May 2013 (morning)

## A place for John.

When John was four his brother was killed in the Second World War bombing. Unable to cope with the tragedy, his father committed suicide. John's mother remarried three years later, but her new husband was alcoholic and would violently abuse her and the children.

At the age of 14, frightened for his mother's safety, John hit his stepfather over the head with a chair. John and his younger brother were taken into care. Soon after, John's younger brother died of leukaemia and his mother drowned herself.

When he was 18, John found work as a cocktail waiter in hotel bars. But he was often forced to sleep rough between jobs. Incredibly lonely and terrified of arrest, at night he would lie grasping his most precious possession to his chest: a picture of himself with his mother. After suffering a nervous breakdown, John spent time in an institute for mentally ill people.

Now retired, John rents a room in a lodging house. "I've come to Crisis at Christmas for the wonderful hospitality, efficient transport, delicious food and kindness of the volunteers" he says.



Crisis at Christmas has provided vital services for homeless and vulnerably housed people for 40 years.

Whilst we should celebrate the lives helped and changed and the dedication of the thousands of volunteers and donors who made this possible, it is a scandal that homelessness still exists and that we are needed at all.

With the continuing economic downturn and rising unemployment and living costs taking their toll, people from across the country are facing homelessness. Yet harsh cuts to benefits, support services and huge pressure on housing are hurting the most vulnerable in society and leading to increased homelessness.

In our 40th anniversary year Crisis at Christmas will be needed more than ever before.

**Crisis at Christmas has to open on 23 December, so please get your gift to us as soon as you can – and by 22 December at the latest.**

*Thank you.*

**Please reserve a place for a homeless person this Crisis at Christmas.**

**Please make a donation visit: [www.crisis.org.uk](http://www.crisis.org.uk) or freephone: 08000 199099 or post to: Room 042, FREEPOST CRISIS AT CHRISTMAS**

**Crisis**

Reproduced with the permission of Crisis, the national charity for single homeless people.

- How do elements of time and place influence this appeal?
- Comment on the use and effect of formal features such as layout, fonts and visuals.



Thursday 2 May 2013 (morning)

**Text 2**

I've learned everything I know off of records. Being able to replay something immediately without all that terrible stricture of written music, the prison of those bars, those five lines. Being able to hear recorded music freed up loads of musicians that couldn't necessarily afford to learn to read or write music, like me. Before 1900, you've got Mozart, Beethoven, Bach, Chopin, the cancan<sup>1</sup>. With recording, it was emancipation for the people. As long as you or somebody around you could afford a machine, suddenly you could hear music made by people, not set-up rigs and symphony orchestras. You could actually listen to what people were saying, almost off the cuff. Some of it can be a load of rubbish, but some of it was really good. It was the emancipation of music. Otherwise you'd have had to go to a concert hall, and how many people could afford that? It surely can't be any coincidence that jazz and blues started to take over the world the minute recording started, within a few years, just like that. The blues is universal, which is why it's still around. Just the expression and the feel of it came in because of recording. It was like opening the audio curtains. And available, and cheap. It's not just locked into one community here and one community there and the twain shall never meet.

*I forgot to mention that to play<sup>2</sup>  
the blues was like a jail break  
out of those meticulous bars with  
the notes crammed in like prisoners.*



And of course that breeds another totally different kind of musician, in a generation. I don't need this paper. I'm going to play it straight from the ear, straight from here, straight from the heart to the fingers. Nobody has to turn the pages.

Everything was available in Sidcup<sup>3</sup> – it reflected that incredible explosion of music, of music as style, of love of Americana. I would raid the public library for books about America. There were people who liked folk music, modern jazz, trad jazz, people who liked bluesy stuff, so you're hearing prototype soul<sup>4</sup>. All those influences were there. And there were the seminal sounds – the tablets of stone, heard for the first time.

From *Life: Keith Richards* by Keith Richards with James Fox. Copyright 2010 © by Mindless Records, LLC.

By permission of Little, Brown and Company. All rights reserved. *Life: Keith Richards*, Keith Richards, ©The Orion Publishing Group, London

<sup>1</sup> the cancan: a nineteenth-century music-hall dance

<sup>2</sup> handwritten note included in the text of the book

<sup>3</sup> Sidcup: refers to the art college he attended in an outer London suburb (1959–62)

<sup>4</sup> prototype soul: the forms from which soul music will develop

– Comment on the writer's values and assumptions.

– How does the writer's handwritten note complement the rest of the extract?

## ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 1

Monday 4 November 2013 (morning)

1 hour 30 minutes

Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.

### Text 1

ISLANDS

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Home

Magazine

Destinations & Travel Planning

Travel Specials





Blogs

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## Travel Tales: Indonesia's Wild Spin on Ping-Pong

In the Indonesian archipelago of Mentawai, ping-pong has evolved into an odd game of reflexes and relief.

by Eddy Patricelli

-  email
-  print
-  share
-  comment

It's a blinding series of attacks. Arms and legs whip toward me. Tiny balls ricochet off my body. Spectators laugh with each barrage. I would duck, but there's no hiding. My attacker gathers a small orange piece of ammunition, raises it in his cupped hand for all to see, then crouches — his wooden racket drawn taut behind his ear as if he were steadying an arched bow. He glances my way. "Three seero."

At home, I love pingpong. Here in the Mentawai Islands, a tiny Indonesian archipelago, the game confuses me. I hold a weird paddle. The mahogany table before me is covered with sand. I want to brush it off, but the local teens here won't let me. Even weirder, they aren't cheering for my opponent. They aren't cheering for me. They seem to be cheering for the ball. Every time it bounces they make short bursts of odd noises. All of them are smoking. It's 7.05am.



Photo courtesy Kandui Resort

An hour ago, shouts from these teens woke me from a bad dream. In it, a tsunami was rolling over this low-lying island, over my beach hut and my bed with me in it. My mind is a mess. An earthquake devastated the nearby city of Padang just days ago. Tsunami warnings have been constant. I'm told that's not unusual here. The region is one of the most seismically active in the world. Now these teens have given me something else to ponder: this game.

I look at the artwork carved directly into my pingpong paddle's open wooden face. A question gnaws at me: How does one hit a pingpong ball with a wooden sculpture?

Crouch. Uncoil. Slam. "Four seero."



Monday 4 November 2013 (morning)

25 The ball is dented, more cookie jar than sphere. I hold it up to the group. “It’s broken,” I tell them.  
A teen examines the ball and tosses it to my attacker, who again crouches and raises his paddle.  
“Four seero.”

“Wait. What?” The teens nod for me to keep playing, to ignore the dented ball. “But ... but it’s broken.”

“Ball better this way,” one of them says. *Better?*

30 Slam. The ball buzzes past me. “Five seero.”

The teens point behind me. I scan the sand. No ball. They shout for me to find it, but even they don’t speak a common language. Most hail from Padang, a developed city on Sumatra. A few were born here in the Mentawai Islands, a time capsule with its own vernacular. The only shared aspect of the two languages has neither a past nor a future tense. It’s all right here, right now. It’s  
35 all about the ball.

I find it 10 steps from the pingpong table. I look back at the teens; bed hair, bloodshot eyes and cigarette smoke.

I spot a different ball lying in the sand in perfect condition. “This one?” I ask, holding the new ball high.

40 “No no no,” they protest. “Other ball. Other ball.” I toss the mangled ball to my attacker. He tosses it back to me. It’s my serve. I hold the dented ball up, raise my weird wooden paddle and look across the sandy table. None of this makes sense. *Whatever. Just swing.*

Contact. The ball bounces true. My attacker returns it. We rally. The teens shout at the ball — wishing, willing it in some fashion with each bounce. My attacker slams a winner. The teens sigh,  
45 clearly disappointed.

Yesterday, a local elder told me that only a few of these teens returned to Padang to see their families after the earthquake. “Earthquakes are part of life,” he shrugged. “They’re devastating, but ever-present.”

50 “Six seero.” My attacker wants me to serve. We rally. The teens shout at the ball, louder as the rally builds steam.

My attacker mis-hits. The ball rises high in the air, a lob — an easy slam for me. I turn my shoulders, crouch and uncoil — arms and body unleashing at ...

The ball bounces off its dent and darts sideways off the table. My swing parts yards of empty air. Roars of laughter fill it. Teens fall to their knees, wipe their eyes, lean on one another for support.  
55 Even my attacker, now lying in the sand, looks like a baby on his back, cooing at the world above.

Eventually, one of the teens holds the dented ball before me. “Ball better, yes?” he asks beaming. I nod, take the dented ball and smile. To the teens, to me, nothing at this moment could be better than an unexpected bounce that brings joy.



Monday 4 November 2013 (morning)

60 *Kandui Resort* 714-369-5621  
[info@kanduiresort.com](mailto:info@kanduiresort.com)

Adapted from the online magazine *ISLANDS* [www.islands.com](http://www.islands.com) (7 February 2012)

Text used with permission.

- In what ways does the title of this article offer more than one interpretation?
- Comment on the way this article attempts to entertain the reader while also revealing the strangeness of the author's experience.

**Text 2**






## HOSTESSES UNAFRAID!

There's no "zero hour" for the hostess who approaches the dinner with every detail "just so". When her guests are assembled at her gleaming table and the soup is served, not so much as a flutter is noted in her demeanor. She has seen to all — beforehand. And like the presiding lady herself, Campbell's Soups approach the critical moment "unafraid".

Campbell's Tomato Soup is a thing apart, with a tang, a sparkle, a flavor truly unique. Yet it is but one of many Campbell's Soups that are at your instant disposal — fully equal to any occasion. Soups that sum up and combine countless home recipes and home "secrets" and home skills as adapted and developed and perfected by professional soup specialists in Campbell's kitchens.

**Double rich! Double strength!**

Campbell's Soups are made as in your own home kitchen, except that they are double strength. So when you add an equal quantity of water you obtain twice as much full-flavored soup at no extra cost.



*Campbell's*

## TOMATO SOUP



Look for the red  
and white label

Adapted from the weekly news magazine *TIME* (12 November 1934)

- What elements of persuasion are being employed in this advertisement?
- To what effect are parallels between text and image being developed?




**ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 1**

Monday 5 May 2014 (morning)

1 hour 30 minutes

*Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.*

**Text 1**



[HOME](#) | [LATEST NEWS](#) | [CELEBRITIES](#) | [OK! INSIDER](#) | [LIFESTYLE](#) | [ENTERTAINMENT](#) | [WIN](#) | [IN THE MAG](#)

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**OK! CAUGHT UP WITH BIG BROTHER<sup>1</sup> WINNER BEN!**

Date posted: **November-16-2012 14:00**

Comments: 0



**Congratulations on your win!**

Oh my God, thank you so much! I can't believe it. This is the most amazing experience that has ever happened to me, and the way that it came out all in all is just thrilling.

**5 Are you still running on a high?**

I've officially run-out. I love OK! magazine – I'm just like ... oh my God!

**How did you guys spend your final day in the house? Was it bittersweet?**

- 10 No, I was really quite keen to get out of there. I was ready for the next stage of my life. Whilst I walked around the house and made the most of it and felt privileged to be there, it became a lot harder in the last 48 hours ... I thought, 'Am I going to be the winner, am I going to be the loser?'
- 15 What's going on?' It was scary.



**How did you feel when you realised that you had won?**

- I hyperventilated! They read out that I was the winner and I literally felt like my head was going to explode – the amount of sweat that poured out of my head when I got on stage! It was just the most amazing experience, it doesn't settle in. It never kicks in when you get told that you're the winner of something like this, there's only one and there was an incredible list of people in there that were trying to win this program. The fact that I got to that stage was quite amazing.
- 20

**What was it like being left alone in the house after Layla was evicted?**

Once Layla was gone I was terrified. I was like, 'How long am I going to be in here for?', and time stood still. I then felt overwhelmed by the fact that I had won.

**25 Did you take any mementos from the house for yourself?**

Stacey gave me this Humpty Dumpty<sup>2</sup> set, which was by my bed at night and I took that, but apart from that, I haven't taken anything. I think I'd be in trouble with the big chief – with Big Brother.



Monday 5 May 2014 (morning)

**Was it fun exiting the *BB* house with host Sonia Kruger?**

- 30 When I saw Sonia in there I thought, 'I'm going to lose my mind'. Mainly because for me Sonia is like an Australian icon and I hadn't really had much of a chance to meet her. When I went into the house I only said two words to her and then disappeared. To meet her and then have that one-on-one chat was incredible.

**You wore your Nicole Kidman shirt last night ...**

- 35 Yes, I wanted to wear it in, but they said to me no I couldn't, and they chose a different outfit for me. I think once you get to the point you're in the final three, you get to have more say in what you wear. Nicole Kidman ... when I was eight years of age, I was obsessed [...]

**So you were a big fan from day one?**

- 40 Not like a crazy fan ... If she was at a party I was at I wouldn't even walk up to her and talk to her. I'm not some crazy person who wants to be her friend or anything, more I like the way that she speaks and talks about being an Australian and talks about family. I think that she's been quite a strong role model and a good presence in my life. It felt right to wear something like that. It's a signed picture – she signed it for me.

**You said that being part of the final three, with Layla and Estelle, was hard.**

- 45 I think the reason why the last part was very hard was that I think in lots of ways – while I think Estelle is an incredible person – she jarred on me quite considerably. It was just really hard to be in this environment where you've probably been put in there to clash against someone, the personalities just don't click. She just kept saying things that weren't really what I believe to be true in the last couple of days. It was just hard to be sitting there, the three at the end and feeling like, 'Why am I here when you are making something that's so amazing so difficult'.

Adapted from the website of *OK! Magazine* Australia (2012)

<sup>1</sup> Big Brother: a reality TV game show in which a group of people live together in a large house, isolated from the outside world. To win the final cash prize, a contestant must survive periodic evictions and be the last one remaining.

<sup>2</sup> Humpty Dumpty: egg-man character from the nursery rhyme that begins, "Humpty Dumpty sat on the wall, Humpty Dumpty had a great fall".

- Analyse both the questions and the answers in this interview to show how Ben is presented and how he presents himself.
- Comment on the attitudes and values expressed here, particularly with respect to celebrity.

Text 2

*William Morris, English textile designer, artist and writer, was invited to speak to the Trades' Guild of Learning, an organization founded in 1873 by artisans and skilled workers to provide themselves with vocational and further education.*

And Science – we have loved her well, and followed her diligently, what will she do? I fear she is so much in the pay of the counting-house, the counting-house and the drill-sergeant<sup>1</sup>, that she is too busy, and will for the present do nothing. Yet there are matters which I should have thought easy for her; say for example teaching Manchester how to consume its own smoke, or Leeds<sup>2</sup> how to get rid of its superfluous black dye without turning it into the river, which would be as much worth her attention as the production of the heaviest of heavy black silks or the biggest of useless guns. Anyhow, however it be done, unless people care about carrying on their business without making the world hideous, how can they care about Art? I know it will cost much both of time and money to better these things even a little; but I do not see how these can be better spent than in making life cheerful and honourable for others and for ourselves; and the gain of good life to the country at large that would result from men seriously setting about the bettering of the decency of our big towns would be priceless, even if nothing especially good befell the arts in consequence: I do not know that it would; but I should begin to think matters hopeful if men turned their attention to such things, and I repeat that, unless they do so, we can scarcely even begin with any hope our endeavours for the bettering of the arts.

Unless something or other is done to give all men some pleasure for the eyes and rest for the mind in the aspect of their own and their neighbours' houses, until the contrast is less disgraceful between the fields where the beasts live and the streets where men live, I suppose that the practice of the arts must be mainly kept in the hands of a few highly cultivated men, who can go often to beautiful places, whose education enables them, in the contemplation of the past glories of the world, to shut out from their view the everyday squalors<sup>3</sup> that the most of men move in. Sirs, I believe that art has such sympathy with cheerful freedom, open-heartedness and reality, so much she sickens under selfishness and luxury, that she will not live thus isolated and exclusive. I will go further than this and say that on such terms I do not wish her to live. I protest that it would be a shame to an honest artist to enjoy what he had huddled up to himself of such art, as it would be for a rich man to sit and eat dainty food amongst starving soldiers in a beleaguered<sup>4</sup> fort.

I do not want art for a few, any more than education for a few, or freedom for a few.

Extract from a lecture *The Decorative Arts, Their Relation to Modern Life and Progress*, London (1877)

<sup>1</sup> the counting-house and the drill-sergeant: business and the military  
<sup>2</sup> Manchester ... Leeds: large industrial towns in the North of England  
<sup>3</sup> squalors: dirt and poverty  
<sup>4</sup> beleaguered: under siege

- How might the concerns Morris raises in his speech have been relevant and important to his audience?
- Comment on the techniques and devices the speaker uses to persuade and engage the audience.



**ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 1**

Thursday 8 May 2014 (morning)

1 hour 30 minutes

*Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.*

**Text 1: Life insurance: Don't bury your head in the sand**

**By Kara Gammell, Finance Reporter** 7:00AM GMT 03 Dec 2012, The Telegraph

These days, many women of the house are the breadwinner. So it may surprise you to know that many don't have life **insurance** in place to help protect their dependents or partner, should they die.

I know that most of us don't like to think about dying as it is too depressing. In fact, when you look at figures from Brewin Dolphin which show two in three people die without a will, it seems like when it comes to passing away, few of us accept that it will ever actually happen. But by putting our heads in the sand, we can leave our families at risk if we don't take out life insurance.

The good thing is, that with most mortgages you are required to have this type of cover, but many people living in rented accommodation wrongly overlook this type of insurance.

No matter where you live, if you have children, life insurance is crucial. Especially when you consider the fact that one-in-20 children lose a parent before they are finished full-time education.

But while many of us get some life insurance coverage through our employers, it is usually not enough to provide a safe future for our families.

**A grim reality**

Even in a two-income family, the loss of either parent would have extremely serious implications. Parents depend on each other in all sorts of ways that go beyond earning an income and paying the bills. In many cases, the surviving parent would have to leave their full-time job in order to care for the kids. Or if they choose to continue to work, the extra childcare needed would become very expensive.

Now, while this seems all very morbid, unfortunately, it's a grim reality. A parent's responsibility continues even after death. But there are steps you can take to ensure your family is financially secure.

It certainly isn't expensive to put this protection in place. For instance, at the moment, a 30-year old woman would pay around £5 a month to get £100,000 of cover for 25 years.

In the past, much like car insurance, women benefited from lower life insurance premiums. Historically, women have paid cheaper rates because we have a longer life expectancy. But this is all about to change when the implementation of EU gender neutral legislation comes into effect on December 21. This ruling means that insurers will, for the first time ever, remove one of the key considerations when deciding on the premium that a person has to pay: our gender.

And some insurers are already pushing up their premiums. For instance, figures out this week from Consumer Intelligence, show that **female life insurance rates have increased by as much as 20pc.**

"We are starting to see major brands changing and big differences in pricing across the market," said Ian Hughes, chief executive of Consumer Intelligence.

"This is creating opportunities for some consumers to secure more competitive deals now than will be possible after December 21 when all providers will have to be entirely gender neutral. Women should act now if they are intending to buy life insurance as everything will change by Christmas."

Text 2: Albany Life Ad - Lowe Howard-Spink, London

# Are you making plans for your wife's death?

Come on now, own up. The thought hasn't so much as crossed your mind, has it?

All along, you've blithely assumed that you'll be the first to go.

That your wife will be the one who will need the financial looking-after.

That yours is the life that should be insured, not hers.

Noble and worthy sentiments indeed. But, if we may say so, short sighted ones, too.

There's no guaranteeing that your wife will outlive you. (According to statistics, little more than a 60% chance in fact).

So have you ever thought what would happen to you if the unthinkable happened to her?

Not in the dim distant future.

But tomorrow,

Friday, 24th June 1983? Could you cope?

On the purely practical front, think of the cooking, the washing, the hours of housework

After hours of office work, could you face hours of housework?

Friday, 24th June 1983? Could you cope?

On the purely practical front, think of the cooking, the washing, the hours of housework

Could you be an executive by day and a chambermaid by night?

that you'd have to put in. More

importantly, there's the children to consider. Could you ever devote the sort of time to them

they need and deserve?

The nightly bedtime stories? Helping them out with their maths homework? Teaching them what's what in the big wide world?

Heaven knows, you'd need help. Lots of it. And like everything else nowadays, that sort of help doesn't come cheap.

According to a recent survey, the average mother of three ploughs through eighty hours of housework a week.

Eighty hours, mind.

At £2.50 an hour, that comes to a staggering £10,400 a year. Where on earth are you going to get hold of that sort of money?

Well, you could start at the bottom right hand corner of this page.

For as little as £15.00 a month, Albany Life can provide cover worth over £50,000 tax free:

If you prefer, we can even draw up a combined 'Husband and Wife' policy that pays out in the event of either of you dying.

If you'd like to discuss things further with us, post off the coupon straight away.

Planning for a wife's death may be no pleasant matter for a husband.

But for a father, it's a very necessary duty.

To learn more about our plans, send this coupon to Peter Kelly, Albany Life Assurance, FREEPOST, Potters Bar EN6 1BR.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Tel: \_\_\_\_\_  
Name of your Life Assurance Broker, if any: \_\_\_\_\_  
**Albany Life**  
A member of the American General Corporation group.

\*Figure quoted as net of premium relief at 10% and applies to a woman aged 25 near birthday



**ENGLISH A: LANGUAGE AND LITERATURE – STANDARD LEVEL – PAPER 1**

Tuesday 4 November 2014 (morning)

1 hour 30 minutes

*Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.*

**Text 1**

DARYL CABLE'S **The CAGLE POST**<sup>SM</sup> CARTOONS & COMMENTARY



SUBSCRIBE  
TO OUR COOL  
FREE DAILY  
NEWSLETTER

Tom Purcell<sup>1</sup>

# Genetically Engineered Children

August 21 2012



"Sit down over here. It won't take but 20 minutes for us to custom-design your fetus."

"You want to custom-design our child, doctor?"

"In the summer of 2012, University of Washington researchers made a massive biotechnology breakthrough! Few people talked about it at the time."

"What breakthrough, doctor?"

"It involved using a blood sample from a pregnant woman and a saliva specimen from the father to map the DNA of their fetus. It took some time for the procedure to become practical and affordable, but the ability to know a child's complete DNA blueprint eventually gave parents a lot of choices."

"Choices, doctor?"



©Taylor Jones<sup>2</sup>

caglecartoons.com

"The press reported that the procedure could allow parents to 'someday prenatally change genes seen as causing diseases or, more startling, pick a child's attributes such as eye color or even intelligence.'"

"We can now pick our child's intelligence?"

"Why not? We help parents determine the height, weight, eye color and IQ of their children, and that's just for starters."

"Why would parents want to decide all of these things?"

"No offense, but you and your wife are a bit chubby. For a price, I can take the fat gene out of your kid's genetic mix and he or she will grow up to be as skinny as a rail."

"But being chubby isn't the end of the world. Winston Churchill<sup>3</sup> was chubby. Orson Welles<sup>4</sup> was. Our parents were. These people did well in life."

"If you say so. But we'll have to do something about your noses. You and your wife have some big honkers. We have a range of celebrity noses you can choose from in our catalog. It will save you a fortune!"

Tuesday 4 November 2014 (morning)

“How will custom-designing our child’s nose save money?”

“We charge a lot less to fix the nose at the gene stage than a plastic surgeon will charge after the baby is grown. Of course, we can avoid your and your wife’s obvious imperfections by shopping for a better embryo.”

40 “Use someone else’s genes to make our baby?”

“It’s all the rage! We have a catalog of good-looking Ivy League<sup>5</sup> students who donate their eggs and other genetic specimens for money. We mix and match these parts to create embryos, which we then implant into any mother who can afford our fee.”

“Don’t you feel that you are trifling with nature, doctor?”

45 “We’re simply picking up where nature left off. We’re simply refining the baby-making process.”

“Perhaps there may be value in correcting medical issues in our child before he or she is born, but this is all so new. We really want to think it through.”

“Look, when people try to have kids the old way, all kinds of things can go wrong. Some couples might have a child that has Down syndrome<sup>6</sup>. We prevent such errors from occurring in the lab.”

50 “But, doctor, any parent of a Down syndrome child will tell you that such children are cheerful, loving and blessings from God.”

“Whatever. We also eliminate all other imperfections, such as blindness and deafness.”

“But Helen Keller<sup>7</sup> was blind and deaf and she did remarkable things. Look, doctor, advances in science are a good thing, but my wife and I really want to think this through. Do we really want

55 the power to manipulate the genetic makeup of our children?”

“Hey, most parents want intelligent children who are as attractive as a supermodel. What is wrong with that?”

“But if everyone is as beautiful as a supermodel, won’t beauty lose some of its meaning, doctor? If parents can custom-create the life of their child, won’t life itself lose some of its meaning?”

60 “Meaning? What’s all this silly talk about meaning?”

*Daryl Cagle’s The Cagle Post: Cartoons and Commentary, www.cagle.com, August 21 2012*

<sup>1</sup> Tom Purcell: freelance writer and humour columnist for the *Pittsburgh Tribune Review*, syndicated by Cagle Cartoons, authored the article “Genetically Engineered Children”

<sup>2</sup> Taylor Jones: freelance cartoonist syndicated by Cagle Cartoons, artist of the “Evolution” cartoon

<sup>3</sup> Winston Churchill (1874–1965): British prime minister, statesman and orator

<sup>4</sup> Orson Welles (1915–1985): American actor, film director and producer

<sup>5</sup> Ivy League: eight private and well respected universities in the US

<sup>6</sup> Down syndrome: genetic condition causing birth defects

<sup>7</sup> Helen Keller (1880–1968): deafblind person who became a leading 20th century activist and humanitarian

- Explore the conflict of values expressed in this extract.
- In what ways do this article and the illustration convey a serious point in an amusing manner?



**Text 2**

**Eulogy for Mahatma Gandhi**

Text removed for copyright reasons  
Please go to this link: [www.kamat.com/mmgandhi/eulogy.htm](http://www.kamat.com/mmgandhi/eulogy.htm)

- Comment on the various techniques that make this an effective speech.
  - What in the eulogy indicates that Nehru may have had a purpose or purposes other than to commemorate Gandhi?
-

## English A: language and literature – Standard level – Paper 1

Tuesday 3 November 2015 (morning)

1 hour 30 minutes

Write an analysis on **one** of the following texts. Include comments on the significance of context, audience, purpose and formal and stylistic features.

### Text 1

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- How does point of view contribute to humour/amusement in this article?
- Comment on the ways in which the writer attempts to challenge the reader's perception of the world.

### Text 2



“Madam & Eve” written by Stephen Francis and illustrated by Enrico Schacherl, *Mail & Guardian* (2012), [www.madamandeve.co.za](http://www.madamandeve.co.za). Used with permission.

- In what ways do the pictures convey ideas that would be difficult to express in few words?
- Comment on how irony is used in this cartoon.